



## Working towards publication: what do you need to know?

First of all, can you answer these questions?

What is your book about and who is it for?

*This will determine its content and purpose.*

Who are your potential readers?

*This will be determined by their interests and your ability.*

What is the market?

*This could either be a private readership (memoir or family history); a limited readership (niche or specialist publication) or the general public (in which case you need to know what the competition is.*

Taking time out to sit and think about these questions, and to note down the answers you come up with, is a good preliminary to planning the content and format of your book.

**Content** is everything that goes into the book, from main body text to e.g. index and illustrations. **Format** is how you choose to present it as a publication.

### What else do you need to know?

#### The structure and parts of a book.

Too often new writers, planning to self-publish, founder because they do not understand how a book is put together, and what possibilities different formats offer to them.

Combining text and illustrative matter is something that does not always come easily to the individual approaching a book project for the first time. You need both an aesthetic eye – making things look good as print on the page – and a certain amount of technical ability to combine words and images.

#### About research – checking facts or finding them out.\*

Yes, even if it is your own life you are writing about, once you're presenting it as 'a factual account' you need to ensure its accuracy, especially when it comes to dates and names.

#### How to gather up material.

A minimum book length is about 30,000 words. If you're aiming to present yourself as 'a real writer' or if you're writing something based on your own expertise or experience, be sure that you have sufficient material to reach a satisfactory word count. Journalistic techniques such as CISS and CIP\* will help.

#### How to plan ahead.

It's too easy to lose control of a work in progress. Learning how to prepare a synopsis is helpful, as it gives you a chapter by chapter outline. This is useful to you as the writer to provide an overview, and it is also useful to present to an editor if you hire one (as is advisable) to check your manuscript for clarity and flow.

When you get stuck, as most writers do from time to time, you can build on this chapter outline, deciding what goes where and how to incorporate it.

#### Creating a scheme of work.

Working backwards from your planned delivery date, you need to set interim deadlines, and work to them. It helps if you set yourself a realistic schedule.

### **Adding the finishing touches.**

Are you going to use illustrations of any kind? Allow yourself sufficient time to locate it or prepare it, and also to learn how to use it. Consider also what else you might want to add to the main (or body) text, such as an index, bibliography, back cover blurb and the front cover design.

Here's an exercise to focus your thinking. Describe the core theme of your book in six words only. Here's the key information you need to include:

1. Your name – because you are the author, editor or compiler of this work.
2. The title of your project. This may not be the title you end up with, but it helps to have a working title before you begin.
3. Now choose the six words that best describe what it will be about – its core theme.

Example:

1. Jenny Argante.
2. Versatility.
3. How to read and write poetry.



### **What is your book about and who is it for?**

Until you can answer this question, you will not have the necessary understanding of your book's content and purpose. Nobody else can do this but you, as you are the originator of this project.

So your first task is to write a maximum of 200 words outlining what your book is about and who you want to read it, so that we all – including you - have a clear idea of your intentions. Think of it as the basis of the 'blurb' that will go on the back cover of your published work.

### **What is the readership?**

Often new writers concentrate on what their book is about rather than who it is for. In other words: what is the readership or the potential market? Is it for private circulation or will you be making it available to the general public?

It is important to know your readership as that will influence your writing, style and tone; and affect the decisions you make as you proceed about its presentation and production.

### **What is the competition?**

This is another important question to address, especially if you are planning to sell enough copies to recover your printing costs. What books already exist on this topic? You can check in your library (which probably has BookFind) or go online to Amazon.com (<https://www.bookdepository.com>) and see what's already out there.

Please note this will not apply to a family history, or memoir. Usually, a family history is published at a loss for family members, as a permanent record, or for your descendants. Some memoirs do garner sufficient sales, but that is normally the result of incredible skill in promotion and distribution, or a unique story, or because you were an agent in, or a witness to, an historical event or era.

If you should happen to be the first New Zealander to board a tourist moon flight, for instance, there could well be a queue at the bookshop

### **Did you do your research?**

Have you gathered up the background information you need? You cannot proceed confidently unless you have plenty of raw material to work with. Especially with a family story, you need to get your facts right. Here's a story from a writer commissioned to write the biography of a centenarian:

“George told me his mother, born in 1874, was illegitimate, and that at age four her own mother sent her out to her father in New Zealand ‘with a luggage label pinned to her coat’. So many years after his mother’s death, he still grew emotional as he spoke. “It was a great shame to her all her life”, he said. According to family legend, her family ‘threw my grandmother out on the streets without a shilling’ when she confessed she was pregnant.

“As an experienced researcher many of the details in this story did not ring true. First of all, that mode of transporting a child like a parcel (another expression of George’s) sounded more like the evacuation of children in World War II. Secondly, in those days if a child was illegitimate, the father was usually out of the picture – and why would the mother give up her child when it was four, long enough to forge a close and lasting bond, rather than as a baby? And why to man who, it was alleged, had betrayed and abandoned her.

“It did not take much searching through the registers of births and marriages to disprove this story that had shadowed the life of George’s mother. There was his grandparents’ marriage certificate, duly registered, and nearly two years later, the record of his mother’s birth. She was legitimate.

“Further enquiry led to the truth, equally sad. The mother became epileptic during pregnancy and childbirth. Epilepsy was not understood or well-managed in those days and was regarded as akin to madness. We cannot know, but the husband was probably advised that any resumption of marital relations would exacerbate her condition. She was put in an infirmary, and he, a ship’s steward operating between Liverpool and Wellington, simply reversed his schedule, settling in the New Zealand capital with his daughter, and visiting his wife in the infirmary whenever he was in England until she died at the early age of 32.

“Perhaps in those days there was more shame in an epileptic parent than in being illegitimate. Personally I think ‘the real story’ (which we cannot know in detail) was sadder than the family myth.”

So, in a family history, don’t take anything for granted. Check accounts against the recollections of other family members – and against public records.

With any other sort of publication, don’t make any statements that are not verified; they are too easily disproved. Wikipedia online has its uses; but cautions against quoting from unsupported statements within the text without double-checking elsewhere first, and, if sources are cited, checking those first-hand as well. Once readers know you are wrong on one thing or another, they will begin to mistrust whatever you say.

Particularly, check names. One woman writing a book on self-sufficiency, identified the woman who inspired her as Lilian Beck**worth**. The name of this well-known and much admired writer (in her time) is Lilian Beck**with**. Similarly, this particular author kept referring to ‘the Rawley man’. As any Kiwi knows, the firm that employed him was Rawleigh.

### **What sort of publication will it be?**

(i.e. What is the format?) How you want your book to end up influences how you start to put it together.

### **Have you prepared a synopsis?**

(This is a draft outline of the book for yourself as writer and - hopefully - for your future publisher and readers. *THIS SHOULD BE YOUR SECOND TASK.* (As you work on your book, it is useful to explore with others how to build on this chapter outline; what goes where and how to incorporate it.)

### **Do you have a scheme of work?**

Prefer the 4D method: Discussion, Decision, Deadline and Delivery. You need to work backwards from that deadline and also to create a picture of how you want your book to be. Will you be writing 30,000 words, 45,000 or 60,000 or what? Ideally, you should take a year at most to get your manuscript ready as a first draft. You need to consider carefully how you will use that time and what you need to do each week to cross the finishing. You may need longer than a year to work towards a final draft! *THIS SHOULD BE YOUR THIRD TASK.*

### **Consider also what illustrations you need.**

Understand how to locate them, or who will find and prepare them; how to use them and where to put them. You will also need to consider finishing touches, e.g. index, bibliography, cover design.

### **And what comes next after that?**

Hopefully, your finished manuscript as the very best you can do.

(Please note: If you're writing fact not fiction, <http://www.thecreativepenn.com/2015/12/11/how-to-writenon-fiction/> is a good introduction to the process.

### **Boldness be Thou my Friend**



*Until one is committed, there is hesitancy, the chance to draw back. Concerning all acts of initiative (and creation), there is one elementary truth that ignorance of which kills countless ideas and splendid plans: that the moment one definitely commits oneself, then Providence moves too. All sorts of things occur to help one that would never otherwise have occurred. A whole stream of events issues from the decision, raising in one's favour all manner of unforeseen incidents and meetings and material assistance, which no man could have dreamed would have come his way. Whatever you can do, or dream you can do, begin it. Boldness has genius, power, and magic in it. Begin it now.*

## Content and Format

**Content** is the material that forms the basis of your article or story. This must always be relevant to your topic or theme, and to any preset parameters, e.g.

*... not just generally on ...*

Sewing Machines

*... but specifically about ...*

Embroidery with your Sewing Machine  
Sewing Machines for the Quilter  
Industrial Sewing Machines in the Garment Industry  
The Invention of the Singer Sewing Machine  
Sewing Machinists in Jewish Sweatshops in 19<sup>th</sup> Century  
New York

You can see how each of those, while generally speaking about sewing machines, would have different purposes and appeal to different readerships. Making the right decisions on what to put in and how to present your information (i.e. in what format) would help not only in constructing the first draft, but also when you edit that first draft.

### A few hints about content.

- First decide which of these questions you wish to answer: who, what, where, when and how.
- Then ensure that your writing is clear, concise, and free of jargon.
- If you must use technical terms, please explain them clearly.
- Organise your material for:
  - maximum impact in your opening statement (the 'hook') - logical progression through paragraphs from beginning to end - Decide on whether to write in the first or third person.
  - Consider how style might relate to your content. - Realise this is affected by decisions about: - your predetermined content
  - your chosen or preset format
  - your readership

When you have done all this, reconsider the content and how it might be affected by coming at it from a new angle, or by uncovering additional detail. You can incorporate such changes when you edit and revise.

Someone graduating from university isn't news. A woman of 90 getting an honours degree in computer technology is. That's because, as humans, we do like to be surprised as well as enlightened. Human interest within your content adds value and a vital spark of interest.

**Format.** Generally speaking this is the form in which you choose to present your content. Is it going to be an article for *Tu Mai* or *Mana*? Is it going to be a short story for next year's Mansfield competition? Is it going to be a chapter in a book? Is it going to be a news report for Radio New Zealand?

However, nowadays format also includes:

- layout of interior text
- formatting as print-ready copy with close attention to detail
- the cover design (artwork & text)

You will find excellent advice on this in the books on creative writing held in Tauranga City Libraries (808 section) and on the Internet. It is your responsibility to find out what is expected of you and to comply with it. You are sending your articles and stories out to busy editors and publishers. You are selling your books to readers. Good presentation is a courtesy that can make the difference between acceptance and rejection, profit and loss and establish your reputation.

*“To be human is to want to figure things out. To be human and to hunt for meaning, to make sense of our seemingly random lives. And we have a powerful (and rather charming way) of giving shape and pattern to the chaos. ... We tell stories. We live fully by constructing and ordering scenes - that is, people doing things for reasons, whether known or unknown to themselves - and thus come to understand the random details and chaotic experiences of our lives.”*

**Meg Files**

If you're writing fiction, you can find excellent advice online at <http://www.writersdigest.com/onlineeditor/your-novel-blueprint>. She has a Story Plan Checklist that can really help you develop your novel. She says, “The first layer of a story is created when you plan for and lay the foundation. By using a checklist and analyzing the monologues, you'll be prepared to craft an extremely strong initial layer—one capable of supporting everything you build on it afterward.”

The importance of readability cannot be overestimated. The Fog Index is one of several methods devised to measure the readability of written texts and tells us that readability is affected by:

- Average length of sentences (in words, not syllables.)
- The percentage of simple words.
- The percentage of verbs expressing forceful action.
- The proportion of familiar words.
- The proportion of abstract words.
- The percentage of personal references.
- The proportion of long and complex words.

The two things most important in securing readability are clarity and flow.

Make yourself understood, allow nothing to cause the reader's attention to disengage, and you will be doing your best to ensure a high level of readability in anything write.

You also have a readability check built in to your word processing program. Use it.

Readability means we know who are our readers are, and we always put them first. You can apply it to check if your text matches the readership for which it is intended. In the fog index, a reading of 11-13 covers most readers.

A memorandum to workers that contained an ultimatum about productivity was found to have a reading index of 17 - postgraduate level. Difficult to read and hardly likely to achieve the co-operation management wanted.

In fact, the only management-to-worker communication that fell below an index of 13 was the memo wishing them all a happy Christmas. This company is known for its poor industrial relations. Is ineffective communication a major cause?

Some recent American research discovered that:

*only 4% of readers understand a 27-word sentence but 75% of readers understand a 17-word sentence and 95% cent of readers understand an 8-word sentence*

If we are not writing for readers, then for whom? Make yourself understood: it is the first duty of the good writer.

Another recommended article (an oldie but agoodie) can be found here:

<http://www.hyperinfo.com/pages/book-marketing/getting-real-about-getting-published.html>. Sound and basic commonsense advice. One recommendation is to pair up with a writing buddy and work out a 4D approach for your book in some detail, i.e.



SELF-PUBLISHING IS A GREAT NEW ZEALAND TRADITION with many titles published, especially in the genres of memoir, biography, family and community history. If you want to self-publish, you would do well to read up on the process before you begin, but here are a few thoughts on what makes self-publishing work.

Often, writers go the self-publishing route because they can't get a book taken on by a mainstream publisher. The general book-buying market in New Zealand with its small population is challenging and quirky, and bringing out a book requires a substantial financial outlay. Before you self-publish, think seriously about the fact that you are not being taken on by a mainstream publisher, or don't want to approach them, and remember that, once written, a book is a product like any other – a tin of baked beans, for example. Why should they buy your brand of baked beans rather than any other?

A first book by an unknown writer usually produces only minimal returns for a mainstream publisher. How are you going to achieve a different outcome for yourself, without their resources at your disposal? Perhaps this is when you decide to buy a copy each of *Self-Publishing: a Writer's Guide* and *Marketing Your Book* from the New Zealand Society of Authors.

(Go online to [www.authors.org.nz](http://www.authors.org.nz))

### **Definition of self-publishing.**

SELF-PUBLISHING IS WHEN the writer is also the publisher and distributor, taking responsibility for the entire publishing process, and paying all the costs of publication.

### **Markets.**

BASICALLY, WHEN IT COMES TO MARKETS, consider whether your book has a specific or target or noncommercial market, or is for a niche market, or is intended as a promotional tool. Can this market be satisfied by a small print run, or by print-on-demand?

If you're writing *Going Freelance as a Personal Trainer*, for example, because that's how you earn your living, and you know all about it - then your specific readership is anyone who is or wants to be a personal trainer, so that's your target market.

If you're writing a family history, will there be anyone outside of your family or are they your target market – and a non-commercial market at that? This probably depends on how famous your family is!

If you're a local historian writing *The Story of the Brain Watkins House in Tauranga*, your main sales will probably be made to residents and tourists who visit this historical site, with a few additional sales to libraries and to people with a general interest in old buildings in New Zealand.

One important fact about your initial market is that it should be identifiable and easily reached. Think seriously about how you will do that, in terms of press releases and general promotion.

Many books are self-published because the person has a particular interest to share or story to tell, and believe passionately that the rest of the world only needs to know about it to send off an order immediately. Unfortunately, this is not so: often self-published books are excluded from reviewing, distribution or other than paid promotion. You could end up with boxes of unsold books in your garage if you don't think seriously about how many copies you can realistically get rid of.

This determines your initial and subsequent print runs.

### **The print run.**

THE PRINT RUN IS HOW PRINTERS AND PUBLISHERS refer to the number of copies of a book that will be printed initially; and for subsequent restocking if the book does well.

Working out the print run for a self-published book by an unknown writer or local organization is a difficult thing to do. On the one hand, with a conventional printer, the unit price of the book goes down substantially the more copies that are printed. On the other hand, if you print 2000 copies to bring the price down to a manageable level – because you're paying upfront, and because there will be an optimum price the customer is prepared to pay – and you only sell 50, you'll be out of pocket and out of space. So be realistic about your expectations and your potential market. Arrive at a compromise decision, or use a print on demand service.



### **Print-on-demand.**

PRINT-ON-DEMAND (or PoD, as it is often referred to) is a rapidly-growing initiative whereby a set fee is charged for getting your book ready for publication, and a set unit cost arrived at. This unit cost remains the same whether you order 20 books or 2000. Often they will handle sales for you, too – it's worth enquiring exactly what you will get for your bucks.

Print-on-demand is useful, as you can order an initial and limited print run for a launch, or to take out and about with you to sell 'on the spot'. For example, I take 10 copies of *Constructive Editing* and *At Your Service?* out with me whenever I do a writing workshop, and usually sell about half of them. Say you've written an anniversary book on *St. Peter's Church: The First Fifty Years*, for example. When the church committee is organizing its annual church fair, you'll make sure you've got 50 or so available to sell on the day.

Other forms of publication include creating your own PDF or e-book, and selling online or posting out once paid for. The latest versions of Word have a function that allows you to do this with a few key strokes. You can use a payment facility like PayPal – there are many available online – or set up an order form that details the bank account to pay into.

Ask purchasers to use their surname and the order number of the book they are buying as a reference when they make their payment. Once the money is in you allow them to download one copy of the PDF or e-book, or post out a copy of 'the real book'.

### **The dummy.**

NO, I DON'T MEAN YOU. After all, you're reading this, aren't you? Before you ratify any order for a print run, make sure you get a dummy – a proof copy – of how your book will look when finished. It is for you to correct any errors at this stage; to proofread it; and to signal the go-ahead only when you are 100% satisfied that it is exactly as you wanted it to be.

### **Genres.**

BASICALLY, YOU CAN SELF-PUBLISH ANYTHING YOU LIKE (subject to the laws of libel and pornography, etc.) Mainly the genres that best suit self-publishing are as follows:

- ❖ Autobiography or personal memoir. *Your own story in full or part.*
- ❖ Biography or individual memoir. *Someone else's story in full or part.*
- ❖ Family history. *Again, in full or part.*
- ❖ Local history. *The story of a community, organization, building or site, society or service.*
- ❖ Anniversary. *e.g. a centenary, or 100th birthday, or 50th wedding anniversary, etc.*
- ❖ Poetry. Do be careful. Poetry offers particular problems of content, quality and format.
- ❖ Self-help. This genre shows no signs of fading – if you're an expert, go for it.
- ❖ Health and well-being. Again, expertise of the author is expected.
- ❖ Medical. And if you're not an expert, leave this to one who is, or co-write.
- ❖ Religious, spiritual. Individual perspectives can have value, or satisfy your desire to share.
- ❖ Project-based. *e.g. how to use a telescope, build a doll's house, run a meeting, etc.*
- ❖ A secondary purpose. *e.g. to go with a product, explain a service, sell at workshops, etc.*

### **Before you self-publish.**

- Research the market – bookshops, libraries.
- Talk to booksellers – how do books like yours sell?
- Check for distributor to extend market – local, regional, national ... and international?
- Try and find an agent or publisher to do the work for you.
- Get an objective second opinion i.e. from a manuscript assessor, editor or agent.
- Work to the highest standard of presentation.
- Ensure you're working from a final, print-ready copy.
- Ask the hard questions – can you and will you handle promotion, marketing and distribution?

## Statistics – a pause to ponder.\*

New Zealand 76 publishing houses, 2500 books p.a.

Australia 221 publishing houses, 8500 books p.a.

UK and USA 1000s of publishers, 200,000 + books p.a.

There is a marketing limit on NZ exports going overseas.

There is no marketing limit on imports from Australia, UK and USA coming to New Zealand.

*\*At the time of writing.*

## Two important questions.

Do you continue to believe your work is excellent when others do not?

Do you continue to believe no one understands and appreciates your work but they will when it's published?

## Reconsider!

It takes cash and commitment to self-publish – and this kind of unreal thinking can leave you open to charges of 'vanity publishing' and makes you vulnerable to exploitation.

## Two further questions.

Why do you want to publish this book? *This defines your purpose.*

Who is going to read it? *This defines your readership.*

Unless you define your purpose and your readership, your book will fail.

## The advantages of self-publishing.

The technology now exists to do it better for less.

You are doing it for yourself, and that is satisfying.

You can create a publication for a special occasion or event.

You are learning new skills you can use again or share with others.

**The best thing about self-publishing?** *Total control.*

**The worst thing about self-publishing?** *Total control.*

## The disadvantages of self-publishing.

- Editing your ms. – we are not all good at self-editing.
- Technology – we are not all instant experts; some of us are technophobes.
- Small market size for many self-published titles.
- Amateur book design – know what a book is, and when to use experts.
- Cost and commitment. Both can be considerable.
- Stress, esp. when it comes to marketing and distribution.

## So why go it alone?

- Mainstream publishing has been rejected or delayed.
- It's a personal publication not intended to be commercial.
- It's for a specialised or niche market.
- You want to go for an 'alternative style', e.g. hand-printed on handmade paper.

- If it's a potential best-seller, you get all the profits, not just royalties.

**Costs of preparing a print-ready ms.** (Cost can be hypothetical or actual.)

- Costs of researching it. *Time, energy and fees.*
- Writing it. *Time, energy and stationery.*
- Assessing it. *Being a Critic instead a Creator. Paying a ms. assessor.*
- Editing it. *We can be blind to our own errors. Paying an editor.*
- Adding illustrations. *Finding them. Paying for them. Paying an artist.*
- The cover design. *What sells books best. Paying a graphic designer.*
- Adding index and/or bibliography. *Know-how. Paying a professional.*
- Printing it. *Know-how. Paying a printer.*
- Binding it. *Know-how. Paying a bookbinder.*
- Promoting it. *Know-how and know-who. Paying a professional.*
- Distributing it. *Know-how and know-where. Paying a service agency.*
- Marketing it. *Know-how and know-who. Paying a professional.*
- Storing it. *Finding space or renting it.*
- Accounting for income and expenditure. *Beware the IRD. Paying a book-keeper or accountant.*

**Step by step by step.**

1. Do a SWOT\* analysis. Paying someone to do something you can't do can save you money in the long run.
2. Get a quote, not an estimate.
3. Stay within budget and be aware of hidden costs.
4. Work out unit cost – that is your wholesale price.
5. Work out the retail price. This allows profit margins for all: the writer, the bookseller, the distributor, etc.
6. Consider costs carefully. Then consider them again. Bottom line, can you afford it?

**Argante's Law**

*Expect to double the time you think it will take, and add  
20% for unexpected costs.*

## THE STEP BY STEP PROCESS



**RESEARCH**



**WRITE**



**ASSESS**



**EDIT**



**ILLUSTRATIONS ~ PHOTOGRAPHS ~ DIAGRAMS, etc.**



**PREPARE A BRIEF FOR PRINTER**



**TYPESETTING and DESIGN ~ LAYOUT**



**COVERS**



**DUMMY**



**PROOFREADING**



**PRINTING and BINDING**



**PROMOTION**



**MARKETING and DISTRIBUTION**



**ACCOUNTING**



**A NEW EDITION NOW ...OR A NEW TITLE?**

## How a Book is Born: One Author's Story

© Judy Cullins

### Summary by Jenny Argante

NOT ALL BOOKS COME OUT WHOLE, all at once. In fact, most books ease out little by little from strange and wondrous beginnings. Some from speeches; some from articles or short stories. The saying goes that if you write a short story or article every day, at the end of a year you'll have a book—a big book! But why think so big?

25 years ago I taught speed-reading and memory seminars. I thought of myself as a trainer not as a writer. I had joined Toastmasters and National Speakers Association to improve my presentations and promote my personal growth skills business.

My audiences from corporate and community education wanted handouts to take home, so I revised and edited all my how-to articles and turned them into booklets. The material came from my talks, from research, and from my own experience. I wrote what I had wanted to read, and so can you. Check out your files today, and see what undiscovered gems you can find.

These books were only 10–60 pages long, and quick and easy to write. I hold about 15 public seminars a month and they sold well at the back of the room. The information was presented simply, well-printed and stapled with a card cover. Repackaged as higher priced corporate training kits they produced 2/3rds of my income over 15 years.

The irony of this story is that I did also write a long book ... well, sort of. At 160pp. *Passion at Any Age* is finished, but my passion for it has waned. Following the traditional route, I submitted a book proposal to 30 agents. Five liked it, but their small offers and lack of promotional ability made me think. Too long to wait, too little support, so I decided to give away a chapter at a time to my e-mail lists.

My book writing, publishing and knowledge of book marketing made me the expert. Now I regularly offer e-books about online promotion, web marketing, copywriting and e-publishing. I prefer to write, promote and sell e-Books that will teach emerging authors, coaches, speakers, and other entrepreneurs write and sell profitable books as well as services.

So my 20 years' research into how to write a book has come full circle. As a book coach I now encourage professionals to write a book – a *short* book, or an e-Book, 10–30 pp. only. I say to them, "You need to write your book and share your unique message, but you don't want to spend all your time on it."

You can begin *your* book today by writing an article to answer one query, problem or challenge from your potential readership. When you've done all you can think of, string the articles together. Include real-life stories, case studies, examples, quotes, exercises, tips, hints and how-tos in your chapter format.

Before you know it, your book will grow. (They're always bigger than you think they'll be.) Plenty of pages and each delivering practical, inspirational material to clients and customers exactly how they want it – concise and direct.

Basically both off-line and online book buyers want information, but they don't want to read a hundred pages. They don't have the time or the inclination. Yet business people are hungry for information—information that you can present in your own unique style. To help your book sell insert a few signifiers in your sales text such as 'useful' or 'practical', 'will change your life', etc. Your book could be a bestseller.

One thing I know, my clients have more ideas than they will ever need to fill a book. I teach them to take one idea at a time and write it as an article. (You could even sell this separately.) Don't worry about the format or how long it is. With each, there's a sense of achievement. Once you've got 4–10 related articles, edit them carefully and bundle them into a fine book – to sell electronically or in print.

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Get your writing project off the ground!

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You write to communicate to the hearts and minds of others what's burning inside you.  
And we edit to let the fire show through the smoke.

**Arthur Polotnik**